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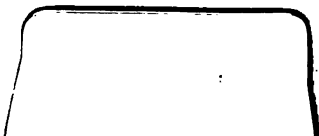
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## TEXTUAL NOTES.



SOME TEXTUAL NOTES  
ON  
THE TRAGEDIE OF  
ANTHONY AND CLEOPATRA:  
WITH OTHER  
SHAKESPEARE MEMORANDA:

BY  
ALFRED EDWARD THISELTON,  
B.A. CAMBRIDGE.

"I felt their mighty hands at work, and as the day wore through,  
Perhaps they felt that even I was helping somewhat too "  
O'SHAUGHNESSY.

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## Anthony and Cleopatra.

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18. "Grates me, the summe." The meaning is simply, "The sum (*i.e.* news from Rome) is sufficiently unpleasant; therefore I won't hear the particulars." The Folio places a comma after "me," which is in consonance with Shakespeare's usage when the order of simple prose construction is varied for the sake of emphasis, and indicates the slight pause—unnoticed by the modern system of punctuation—necessary for proper delivery. There is a somewhat analogous use of the comma in indexing. In II. ii. 133-4, "take Anthony, Octavia to his wife," we have the comma placed between subject and object, as here between object and subject. Modern editors, in disjoining "the sum" from "Grates me", overlook the fact that Cleopatra's next words imply that Anthony has refused to hear the news.

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## CORRIGENDA.

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Page 12.—In the 5th line from the bottom insert comma after “peece”

Page 30.—In lines 18 and 25 of Appendix C re “An ~~halves~~” for “an ~~halves~~”

# Anthony and Cleopatra.

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## ACT I.

### SCENE i.

12. The Folio encloses the expression, "The triple Pillar of the world", in brackets, which were probably inserted in the stage copy to provide against the actor delivering the line as if "transformed" qualified "world" alone. Brackets are frequently used by Shakespeare merely to show what words are to be taken together, as, for instance, in line 38, "Where's Fulvias Processe? (Cæsars I would say) both?" Also compare II. ii. 150-2, "May I never (To this good purpose, that so fairely shewes) Dreame of impediment"; and Troilus and Cressida I. iii. 270, "That loves his Mistris more then in confession, (with truant vowes to her owne lips he loves) And dare avow her Beauty, etc."

18. "Grates me, the summe." The meaning is simply, "The sum (*i.e.* news from Rome) is sufficiently unpleasant; therefore I won't hear the particulars." The Folio places a comma after "me," which is in consonance with Shakespeare's usage when the order of simple prose construction is varied for the sake of emphasis, and indicates the slight pause—unnoticed by the modern system of punctuation—necessary for proper delivery. There is a somewhat analogous use of the comma in indexing. In II. ii. 133-4, "take Anthony, Octavia to his wife," we have the comma placed between subject and object, as here between object and subject. Modern editors, in disjoining "the sum" from "Grates me", overlook the fact that Cleopatra's next words imply that Anthony has refused to hear the news.

47. Read "without some pleasure new." The Folio has "now"; but who having before him the passage in North's Plutarch in which we read that Cleopatra "still devised sundry new delights to have Antonius at commandment never leaving him night or day," and with a sense of the awkwardness of the repetition of the word "now" after its occurrence in line 44, can doubt that Shakespeare wrote "new"? The letters "o" and "e" were exceedingly liable to be confused from the similarity of their manuscript forms. In Hamlet IV. vii. 10 the Folio reads "unsinnowed."

#### SCENE ii.

5. That is, "take his horns in exchange for garlands." For this use of "change" compare Ben Jonson's famous song: "But might I of Jove's nectar sup, I would not change for thine." The "horns" are symbolic of the cuckold; the "garlands" of the wedding. So Charmian here expresses a wish to know who was the husband Alexas had promised her, who should be made a cuckold on the honeymoon. The scene opens in the middle of a flirting conversation, in the course of which Alexas has declared that whoever should marry either of the ladies present was destined forthwith to wear his horns. This interpretation is supported by lines 82-4 which are virtually equivalent to "Was I not right?" In Archie Armstrong's "Citie Jests" may be found a rhyme about "a new married woman that called her husband Cuckold." The topic, of which this is a phase,—though not a particularly delicate one—was, in one form or other, a never failing source of amusement to our ancestors, and, therefore, has an antiquarian interest. Though we are less outspoken, certain popular innuendoes of the modern stage preclude us dwellers in glass houses from throwing stones.

41. "and foretell every wish". "And" is here illative: the capacity of every wish being dependent on its having the means for its fulfilment. The wish under the supposed circumstances will become a prophecy, and foretell an actual result. The verb is often put before its subject in stating a condition, where "if" is omitted.

68. "that cannot go"; i.e. that is never satisfied.

73. "a matter of more weight." Compare line 37.

75. "that prayer of the people" seems to mean "that universal prayer."

146. Read "under as compelling an occasion".

152. "mettle"; the metaphor is probably taken from the loadstone. "Aimant" is the French word for "magnet."

178. "cut" has a double meaning: (1) "stroke" or "blow"; (2) "shape" or "fashion."

#### SCENE iii.

20. "What sayes the married woman you may goe?" To punctuate this line as is done both in the Globe and Oxford editions is to spoil the antithesis between it and the next. "What" is exclamatory and expresses surprise: "you dont mean to tell me." It is to be observed that Cleopatra as yet knows nothing of the nature of the news from Rome which had aroused Anthony. She had only concluded "A Romane thought hath strooke him" from a sudden subsidence of his mirth, and she infers that the news probably involves his speedy departure, and is really welcome to him as importing reconciliation with Cæsar. Fulvia and Lucius had been at war with the latter, and Cleopatra believes or pretends to believe that it has been Fulvia's wish that Anthony should keep out of the way and that it was merely owing to this that he was able to dance attendance on herself.

#### SCENE iv.

24. "foyles." Anthony's faults according to Lepidus were foils to show off his good qualities; which, indeed, was the only possible ground for asserting that they became him.

44. "comes fear'd", *i.e.* comes to be feared by him "which is," and has ceased to be "wisht."

46. "lacking the verrying tyde To rot itselfe with motion". *i.e.* "feeling the need of the varying tide so that it may rot itself with motion.

## SCENE v.

48. "an Arme-gaunt Steede". In view of the passage from Ben Jonson's *Catiline* Act I. Scene iii., "and let His own gaunt eagle fly at him and tire," which Staunton quotes though he hardly gives the right explanation of "gaunt," there can be little doubt that "Arme-gaunt" means "hungry for battle," and that Shakespeare had in his mind the description in the 39th chapter of the Book of Job of the horse whose neck is "clothed with thunder"; who "goeth on to meet the armed men"; who "swalloweth the ground with fierceness and rage"; who "saith among the trumpets, Ha, Ha," and "smelleth the battle afar off."

50. "beastly dumbe". Theobald's gratuitous emendation "dumb'd" has met with much unmerited praise. The epithet "dumb" is applied by Shakespeare to thoughts in Sonnet 85, to words in *Alls Well* II. iii. 146. What Alexas means is that the words he articulated were, by the side of the loud neighing of the horse, as if they had remained unspoken. "beastly"; *i.e.* after the manner of beasts who have not the faculty of speech.

63. "so thicke". Compare *Macbeth* I. iii. 97 "Strange Images of death, as thick as Tale Can post with post."

71. The colon after "again" in the Folio was probably deliberately placed there to indicate by a pause a special emphasis on the succeeding "My man of men." Modern punctuation leaves such emphasis to shift for itself.

ACT II.

SCENE i.

21. "soften thy wand lip". Shakespeare here converts the substantive "wand" into an adjective, qualifying Cleopatra's lip, which is compared to a wand (1) owing to its form which the act of kissing will soften or bend, and (2) because it is an instrument of enchantment.

42-52. Modern editors have taken great liberties with the Folio punctuation of this speech, in total disregard of the point on which Pompey is enlarging, viz. that Anthony's accession to the side of Cæsar and Lepidus will, if it prove to be a fact, indicate the strength of Pompey's menace. As usually punctuated the speech is self-contradictory, for Pompey is thereby made to say first that he knows not how it is, then to explain how it is, and finally to reassert that he knows not how it is. On the other hand according to the Folio punctuation, Pompey states the only possible ground that occurs to him for Anthony's reported movements; he would rather expect Anthony to remain on quarrelsome terms with his colleagues of the Triumvirate; he therefore awaits confirmation of the report, holding it, if true, as a proof of his power and at the same time of the necessity of using that power to the uttermost against such a combination.

SCENE ii.

48. "Was Theame for you". Schmidt rightly interprets this to mean "was an enterprise undertaken in your interest"; perhaps we should put it "a task undertaken in your behalf."



52, etc. The Folio punctuation shows "did he not rather, etc." is the question Anthony put, stated obliquely: "with yours," *i.e.* "along with yours."

57. "As" is equivalent here to "as though"; compare I. ii. 107, III. xi. 85, and IV. i. 1. The meaning is "in such a way that it will seem to be made all of a piece."

72-3. A parenthesis is here included between two colons in the Folio text. Semicolons are similarly used in Hamlet I. iii. 118-9.

76-9. "I wrote etc." Modern editors have made havock of the Folio punctuation which is infinitely preferable to what they substitute.

93-8. And in this case in which my neglect was not deliberate I will show my honesty by my penitence. I have no cause to fear that such honesty will impair my greatness, and my action will always be guided by it.

103-6. "If it might please you, etc." The punctuation in the Folio indicates a deferential hesitancy in venturing to offer advice. The comma after "neede" shows that that word is to be dwelt upon for emphasis. Perhaps the most remarkable instance of this use of the comma is to be found in Macbeth II. ii. 64. "Making the Greene one, Red," where it by no means disjoins "one" and "Red," but marks the emphasis necessary to bring out the contrast between "one" and "multitudinous"; the green seas multitudinous as they are would assume a universal red colour (see Appendix B). Compare also lines 112 and 163 below: also II. vii. 67, "Keepe off, them for you sinke"; II. vii. 84 "Repent that ere thy tongue, Hath so betraide thine acte"; V. ii. 99. "were Nature's peece 'gainst Fancie." For the colon after "remember" compare I. v. 71, II. iii. 24, II. vii. 22.

112. "Thou art a Souldier, onely speake no more." For the position of the comma see preceding note.

131. For the brackets in the Folio see on I. i. 12.

152. The Folio has rightly no stop after "hand."

163. "Least my remembrance, suffer ill report;" see on lines 103-106.

182. "disgested." There is a play upon the double meaning of this word. It was hardly to be expected that a good digestion would result from having "staid well by't in Egypt."

215-6. "i' th' eyes" *i.e.* in the eyes of Cleopatra: "their bends" *i.e.* for the "bends" of Cleopatra's eyes. They adorned the glances of Cleopatra's eyes by the spectacle of their beauty and grace.

218. The yielding softness of their hands gives rise to the illusion that the silken tackle swells.

### SCENE iii.

14. "Motion"; movement of the mind.

22. "a fear" The *dæmon* or "ruling part" having abdicated its governing function survives as a "fear." There is no personification of "fear." The *dæmon* was held to be a part of the human constitution. When over-powered by a rival's *dæmon* it would still remain so but in a changed character as a fear sapping courage.

24. For colon see on II. ii. 103-6.

### SCENE v.

37. "goodness"; worth. Modern editors, taking this word in the wrong sense have altered the punctuation.

78. "Melt Egypt into Nyle"; compare I. i. 33. The affinity of nature between Anthony and Cleopatra is suggested by their similar imprecations when the continuance of their connection is threatened,

103. "That art not what th' art sure of." The Messenger has fully shown his assurance of the truth of his news by persisting in his story notwithstanding Cleopatra's treatment of him. He is not responsible for Anthony's fault, but has to suffer for it, because "it is never good To bring bad newes."

115. "Let him not Charmian"; *i.e.* hinder him not. On hearing Cleopatra apparently expresss a wish to have no more of the Messenger, Charmian, we must understand, makes a movement as if she would tell Alexas, who has already started in quest of the Messenger, not to bring the latter back with him. Cleopatra noticing this corrects herself and bids Charmian not to interfere. The first "him" in this line refers to the Messenger: the second to Alexas.

116. "a Gorgon"; compare line 40 ("a Furie crown'd with snakes") which shows that the Messenger is here referred to.

118. "how tall she is". In I. iii. 40, Cleopatra addressing Anthony says "I would I had thy inches," the implication there being that she was much less in stature. Here she wishes to know how tall Octavia is in order to ascertain if the latter is physically a more fitting mate for him than herself. It should be noted that III. iii. follows in point of time almost immediately on the present scene, and Cleopatra there gains the information she asks for here from the Messenger himself.

#### SCENE vii.

5. "Almes drinke". This expression may contain all or any of four ideas: (1) drink had for the asking; (2) drink that is not paid for or "answered" (compare line 108) by the others present also drinking; (3) drink whose quantity is increased by the others present foregoing their share; and (4) as explained in the Oxford Dictionary, "the remains of liquor reserved for alms-people." It is to be observed that the last signification by no means implies inferiority, but merely that the wine was not used on the occasion for which it was provided, and would apply to liquor drunk by Lepidus after the others had left off.

7-9. The servants describe what has taken place before the banquet or dessert they are preparing. In order to ply Lepidus sufficiently with liquor and at the same time to keep sober themselves, his companions give him "Almes drinke," thereby stinting themselves. ("pinch one another by the disposition.") By this means he has their shares as well as his own, and, being satisfied with such good measure, and perhaps feeling some awkwardness at drinking alone in company, he cries out "No more," *i.e.* "enough." They having so far gained their object comply, while he proceeds to drink the wine that has been so served to him. This appears to be the obvious meaning of the passage which has been confused by the editors not seeing that "disposition" is a very appropriate word in connection with "Almes," and by the assumption that the word "reconciles" necessarily imports the inferiority of the wine served to Lepidus, when it probably indicates a slight touch of conscience on his part at continuing to drink alone. "One another" is certainly used somewhat loosely for "themselves," but it must be borne in mind that it is servants who are speaking. "Pinch" is much about the same as "squeeze" with the resulting dryness.

16-19. The second servant has just commented on the futility of the fellowship of great men if they play such tricks as that played upon Lepidus. If they make such a fool of him, why does he cultivate their companionship? The first servant replies that a great position is not worth having if you are not seen to associate with the great. The servant gauges the vanity of Lepidus' character. This interpretation is supported by line 36, "but Ile ne're out."

22. A colon is often placed in the Folio before a subject clause. Compare II. ii. 105.

67. The comma after "off" in the Folio indicates that "off" is emphatic. See on II. ii. 103-6.

84. The comma after "tongue" in the Folio indicates that this word is dwelt upon for emphasis to bring out the contrast with "acte." See preceding note and on II. ii. 103-6.

104. "strike the vessels ho", *i.e.* "let down the cups by drinking off the wine." The metaphor is the nautical one of striking a sail or topmast.

108. "Possess it ". This simply means "Have your wish."

118. "beate" of the Folio is evidently right after "battery" in line 116.

127. *i.e.* "Let me request you for the sake of our graver business which frowns at this levity." It is better to regard this passage as supplying an instance of the suppressed relative, than to alter "of" to "off" and bisect the sentence.

131. "disguise". The word was specially used in relation to drunkenness. Compare the following from the story of "A Drunkard and his Wife" in Archie Armstrong's "Citie Jests": "A woman had a husband that used to come home often disguised, and sometimes to lye along on the floor, etc."

133. "Ile try you on the shore." Another nautical metaphor. "To keep a ship at try" meant to keep it close to the wind, and Pompey simply means that he himself will navigate or conduct Cæsar safely on to the shore. Cæsar had asked for Anthony's hand, but Anthony also being himself in need of guidance, Pompey offers Cæsar one hand, and Anthony applies for the other. Pompey as befits the host comes off best so far as regards the effect of the liquor.

## ACT III.

## SCENE i.

35-7. The Folio punctuation is here quite in consonance with Elizabethan usage, the comma after "with's" marking the end of the relative clause. The colon too is frequent in such a position as after "permit." Compare North's Plutarch (Life of Theseus): "Which when Theseus understood and the cause also that brought him to this desperation and end: he was very sorry and angry also."

## SCENE iii.

12. "shrill tongu'd". Cleopatra is evidently wishing to compare Octavia with shrill-tongued Fulvia (I. i. 32).

14. "That's not so good". This must be taken from Cleopatra's point of view. A low voice being an excellent thing in a woman would make Octavia more attractive to Anthony than he had found shrill tongu'd Fulvia to be. But in her anxiety that Anthony should not have reason for liking Octavia long she immediately clutches at another possible meaning of the word "low."

## SCENE iv.

4-10. The commas after "it" "of me" and "lent me" mark the close of the coordinate sentences and indicate the impetuosity of Anthony's utterance. The colons after "Honour" and "given him" are such as are frequently found after relative

clauses (compare i. 36). The colon or semicolon, which ever it be, after "measure" is best represented in modern usage by a dash. "lent me" is in apposition to "he vented then most narrow measure" in opposition to "pay me" of the preceding line. What praise Cæsar bestowed he gave in such a manner as to make the impression that he wanted it back again. It was purely formal. "Look'd" is far less commonplace than "took it."

27. "Shall staine your Brother," by showing how foolish it was for him to slight me. The consequence of Anthony's preparation and Octavia's mediation would be to make Cæsar desist from provocation.

#### SCENE v.

14. This is one of the few passages where modern emendation can be accepted without reserve. For the misprint "would" for "world" compare the quarto text of *Troilus and Cressida* II. ii. 71, where we find "siue" (non-final "s") for "fire," the Folio word "same" being a misprint for "flame", the latter word being substituted on revision in order to avoid the awkward sound echo between "fire" and "Viands." One form of "r" in manuscript was very liable to be taken for "u." See addenda.

23. For Enobarbus' prescience compare II. ii. 242, III. vii. 3, etc.. viii. 11.

#### SCENE vi.

61. "abstract". For this word "obstruct" has been generally substituted, but we are thereby landed in a further difficulty; for how can Octavia's return to Cæsar be regarded as an obstruction between Anthony and his lust for Cleopatra? It was rather the removal of such an obstruction. "Abstract" must therefore mean "removal of an obstacle," or perhaps "a thing that completes connection."

## SCENE vii.

5-6. "If not, denounc'd against us, why should we not be there in person." "If not" is equivalent to "otherwise", and the meaning is "it must be fit, for since the wars are declared against us personally, how can it be improper for us to take the field in person?" Compare lines 16-18. The comma after "if not" is a good instance of the careful punctuation of the Folio.

43. "Distract your Armie". This is explained by the following from North's Plutarch (p. 209 Skeat); "but rather that he should do against all reason (he having so great skill and experience of battles by land as he had), if he should not employ the force and valiantness of so many lusty armed footmen as he had ready, but would weaken his army by dividing them into ships."

69. There is no need to change the Folio reading, "So our Leaders leade," for the *prima facie* more plausible "so our leader's led." The original will mean "instead of having Anthony for our one supreme Commander we have two such Commanders the other being a woman."

## SCENE viii.

20. Read "riband-red" for "ribaudred" on the following grounds. (1) No such word as "ribaudred" is known. (2) In the preceding line "the Fight" is likened to "the Token'd Pestilence," the reference being to the Plague of which these were three varieties; the red, the yellow, and the black. It is Cleopatra's red ribands that suggest the figure of the red plague to Scarrus. (3) Red ribands would match a dark complexion and the actor who played the part of Cleopatra may be presumed to have worn them. (4) Cleopatra will then be likened to a nag decked with red ribands as for a fair, anything but an "Arme-gaunt steede." (5) "Riband-red" enhances the force and appropriateness of the imprecation in the next line, "Whom Leprosie o're-take," that disease being characterised by whiteness of the skin. (6) In the Folio the "u" in the word usually given as "ribaudred" is raised above the level of the preceding and succeeding letters, and would therefore seem to be in reality an inverted "n."



37. "Oh his etc.": "his" is undoubtedly the correct reading, the sense being "his general (Cleopatra) by leading him off into flight has set us the example for flight."

#### SCENE x.

13. "Lessons" is undoubtedly Shakespeare's word here in the sense of "schools" or "disciplines." The initial capital indicates an emphasis which the feeble "lessens" would hardly carry, but which the metaphorical "Lessons" carries easily. The fact that the ambassador is on this occasion a schoolmaster should have been sufficient to have warded off the sacrilegious hand of the emendator. Paton's theory of Emphasis Capitals is one of the most important contributions to Shakespearian textual criticism of recent times, and will inevitably lead to the expulsion of many an intruder within the sacred precincts.

#### SCENE xi.

31-7. "I see men's Judgements etc." This speech is excellently punctuated in the Folio. Modern editors not seeing that "that" in line 34 introduces the ground of Enobarbus' inference (see Abbott 284), and in their abhorrence of anything like a long sentence, place a full stop after "alike", and a note of exclamation after "emptinesse," and so weaken the tension of the style. It may be safely asserted that no one can derive an adequate conception of the energy of Shakespeare's style from the study of a modern text.

39. "The blowne Rose." This expression is at the present day used in parts of England for a rose whose petals are falling.

71. "Shrowd." Compare Milton P.L. x. 1067, Comus 147 and Christ's Nativity 218.

74 "in disputation." In her dispute with Cæsar she admits him to be the conqueror. The presence of the long non-final "s" is against the substitution of "deputation," though it is just possible that "disputation" was an alternative form for "deputation."

113. "In our owne filth, drop our cleare judgements." This is an instance of the use of the comma after a prepositional clause which is very frequent in Shakespeare when such a clause precedes a verb or is otherwise placed out of the simple order of construction. Compare below V. i. 67 "And with your speediest, bring us what she sayes"; Hamlet III. iv. 100 "That from a sh-lfe, the precious Diadem stole"; Ibid V. i. 261 "And from her faire and unpolluted flesh, May Violets spring." In line 74 supra we find a comma after "disputation." Compare also III. iv. 5, vi. 28, IV. xii. 61, V. i. 54, and see Appendix A. and Addenda.

165. See Whiter page 138.

171. "threatning most Sea-like." The Navy is here regarded as partaking of the nature of the Sea, so at home does it appear to be in that element.

ACT IV.

SCENE iv.

13. "shall heare a storme." Compare I. i. 6-8 and IV. xii. 39-41.

SCENE v.

17. "Dispatch Enobarbus" *i.e.* get fully quit of Enobarbus by sending his belongings after him.

SCENE vi.

9. "in the Vant." As "van" is derived from the French "avant" it is unnecessary to expunge the terminal "t" here. In the Prologue to "Troilus and Cressida" line 27 the same word is spelt "vaunt."

SCENE viii.

2. "gests" was pronounced "guests"; hence the Folio spelling.

24. "Warriour". Compare Othello II. i. 185.

35. "Royall perill." Compare "Royall Occupation" iv. 17.

SCENE ix.

31. "demurely". "Demure" is the opposite of "forward." The word is here descriptive of the gradual increase in the volume of the sound of the drums. Nothing could be more gratuitously inappropriate than Dyce's conjecture "Do merrily".

**SCENE x.**

60. "my worthiest selfe" *i.e.* "that self of mine that no one has yet been able to subdue." Compare xiii. 14-15, "Not Cæsars valour hath o'erthrowne Anthony, But Anthonie's hath Triumpht on it selfe."

## SCENE xii.

4. "toward" is probably a misprint for "tower'd." One of the alternative forms for the letter 'e' in manuscript was likely to be mistaken for "a" as well as for "o." In I. iv. 46 the Folio reads "verrying" for "varrying" (see *infra* xiii. 11), an instance of "a" being taken for "e." In Hamlet I. iii. 107 the Folio prints "starling" for "sterling."

10. "the Racke dislimes," See Whiter p. 195.

14-20. "Knave" and "Queene" possibly suggested the metaphor from cards which is perhaps continued by the word "triumph" from which "trump" is derived.

39-41. "The battery from my heart, etc." Compare iv. 13.

60. "lesse Noble minde" is in apposition to "my selfe."

61. "Then she which by her death, our Cæsar tells etc." For the punctuation see on III. xi. 113.

63. "exigent." Compare Julius Cæsar V. i. 19.

98. "got upon me"; here in the procreative sense, Anthony's inferiority in this respect being regarded by him as the means whereby Cleopatra and Eros have acquired a nobleness in record at his expense.

## SCENE xiii.

11. "The varrying shore o' th' world" *i.e.* the boundary (including the surface) of the world with all its indentations and irregularities. If the sphere in which the sun was supposed to be set were burnt up the sun would drop, and the world would be left in complete darkness.

32. "Heere's sport indeede:" Leo's enforcement of Malone's hesitating suggestion that Cleopatra is here thinking of fishing with a line (see II. v. 10-15) is worthy of all acceptance. It is by apparently slight touches of this nature that Shakespeare enhances the impression of the unity of his very complex dramas.

38. "Dye when thou hast liv'd". This simply means "live ere thou diest."

ACT V.

SCENE i.

3. Dolabella here evidently goes on his errand, and the speeches subsequently given to him by the Folio must be ascribed to Agrippa as Theobald pointed out.

31. "wag'd equal" *i.e.* "stood at evens."

41. "Sovereigne." In Coriolanus I. i. 142 the heart is called "the Court," *i.e.* the residence of the Sovereign.

53. "in all, she has": the comma of the Folio after "all" indicates that "all" is to be dwelt upon for emphasis. The omission of the comma after "has" is due to a kind of economy.

54. This line is an interesting example of Shakespeare's method of punctuation, the meaning thereby indicated being "asks thy intentions to instruct her." The comma after "intents" is what we might have expected after a prepositional clause preceding the verb: that after "desires" shows that "Of thy intents" is to be taken as in equally close relation with "desires" and "instruction."

SCENE ii.

7. "the dung": A reminiscence of Anthony's words in I. i. 35, "Our dungie earth alike Feeds Beast as Man". Nowhere are such reminiscences used with more effect than in the close of this tragedy where they suggest the integrity of Cleopatra's attachment

to Anthony, and, if duly appreciated, will silence many a moralising sentence of the commentators on her character as portrayed by Shakespeare. Shakespeare meant us to leave Cleopatra, notwithstanding her failings, with feelings of sympathy and admiration, and that our last thoughts should be of "the glory of her womanhood."

8. "The beggar's Nurse, and Cæsars." The thought of this contrast recurs again and again in this scene.

35. The Folio attributes this speech to Proculeius: Malone to Gallus, who according to the Folio has not yet appeared on the scene. Malone also adds out of his own head an elaborate stage direction, which has been generally adopted. If it were desired to follow Plutarch the simplest way would be, perhaps, to regard this line as the commencement of a new scene the interval being taken up with the movements of Proculeius, but the fact that Gallus, whose presence talking with Cleopatra is essential to Plutarch's account, does not enter till later shows that Shakespeare did not intend to follow his authority slavishly. It therefore seems preferable to suppose that the ladder was fixed by the soldiers during Proculeius' previous conversation with Cleopatra, and that he, instead of going to Cæsar as he pretended, climbed up the ladder with the soldiers and almost immediately appeared behind Cleopatra and her companions who were still standing at the gate. This view will account for the two speeches in succession being attributed to Proculeius by the Folio.

50-1. As Cleopatra has resolved "To do that thing that ends all other deeds, Which shackles accidents, and bolts up change; Which sleepes etc." it is the idlest of talk for her to speak of not sleeping. She will decline the "Sleepe that knits up the ravel'd Sleeve of Care," the "Balme of hurt mindes," the "Chiefe nourisher in Life's Feast," in order that she may sleep the sleep of death. It must be borne in mind, however that death was to Cleopatra only a sleep in the bodily sense; spiritually she regarded it as meaning the reunion with her beloved Anthony.

54-5. "the sober eye of dull Octavia." Compare IV. xiii. 27-8 It is the still conclusion rather than sharp taunts that Cleopatra expects from Octavia.

86-7. Cæsar's bounty had indeed a winter in it for Cleopatra : see lines 43-6. The full stop after "in't" in the Folio should be preserved.

87. "An Anthony." Nothing seems to be gained by substituting "autumn" for "Anthony," since the idea so arrived at is already contained by implication in the preceding sentence. "An Anthony" is required (1) in order that all his great qualities may be included in the statement of inexhaustibility, and (2) in order to mark the contrast between Cleopatra's dream of him and the worldly reality, Anthony from the point of view of mortality having now been reaped once for all. The emendation greatly reduces the pathos, and is due to that caste of mind—admirable enough in its way—that must have everything directly expressed, and will leave no scope for the suggestion, which is the soul of poetry.

96. "But if there be, nor ever were one such." "Nor" of the Folio has been unwarrantably changed to "or," owing to its being overlooked that this line is in direct contrast with the preceding, and that "nor" implies an ellipsis of "neither" or "not". Cleopatra would ask, "But assuming for the moment you are right how came I to dream of such a one?" And this question she answers by saying that though Fancy could outstrip Nature yet the mere picture of Anthony as he actually was in Nature exceeded anything that Fancy could create. The description Cleopatra has just given was the work of fancy but in so far as it did not tally with Anthony as he was it was because it fell short of, not because it exaggerated his greatness.

99. For comma after "peece" see on II. ii. 103-6.

100. For "condemning" see Appendix C.

103. "But". Dolabella means "If success in a cherished object carries with it the being infected by the grief of my victim, as I am now by your grief, I would rather forgo it."

104. Pope's correction "shoots" for "suits" is unimpeachable: compare *Love's Labour's Lost* IV. i. 111 where we find "suitor" pronounced "shooter"; and for the applicability of the metaphor compare *Pericles* IV. iv. 26 and *Coriolanus* V. i. 45.



## APPENDIX A.

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"And stand a Comma 'tweene their amities."

Hamlet V. ii. 42.

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In the foregoing notes reference has been made to the use of the comma after what is termed a prepositional clause (see III. xi. 113). The importance of the principle involved may perhaps be best shown by the help it is capable of giving us in settling disputed passages.

One such passage is to be found in *The Tempest*, I. ii. 99-103, which is given in the Folio as follows:—

Like one  
Who having into truth, by telling of it,  
Made such a synner of his memorie  
To credite his owne lie, he did beleewe  
He was indeed the Duke, etc.

Now the employment of a comma after a prepositional clause is really due to the order of simple prose construction being departed from, which necessitates a slight pause for proper delivery. Had Shakespeare written "Who having by telling of it into truth etc." the extra comma would have been dispensed with: while its appearance in the text as we have it after "truth" far from disjoining "into truth" from "by telling of it" indicates that these two expressions are, as a matter of construction, to be taken in immediate connection, and that the meaning is "by telling of it into truth," the order being changed to emphasise the contrast between "truth" and "his owne lie." Arrowsmith has conjectured this construction on different grounds. It is submitted that the argument from the punctuation establishes it.

A prepositional clause has an adverbial character, and it is not only when such a clause is placed out of the order of simple prose construction that we find the comma: the same peculiarity occurs when an adverb qualifying a verb is similarly displaced from its normal position. In *As You Like It* II. vii. 53-7, the Folio reads

"Hee, that a Foole doth very wisely hit,  
 Doth very foolishly, although he smart  
 Seeme senselesse of the bob. If not,  
 The Wise-mans folly is anathomiz'd  
 Even by the squandring glances of the foole."

Here all difficulty vanishes when once it is realised that the punctuation requires us to take "very foolishly" as qualifying "smart". Whiter hit upon the correct construction, but the punctuation was to him a hindrance rather than a help.

George MacDonald writes in the preface to his excellent edition of *Hamlet*: "I hold hard by the word, for that is, or may be, grain; the pointing as we have it is merest chaff, and more likely to be wrong than right." In the face of so dogmatic a condemnation one naturally demands proofs. My own study of the Folio text does not confirm it. Most of the apparent irregularities of punctuation can be accounted for, if we duly weigh the undoubted fact that there are many pauses and many emphases in actual delivery which are unnoted by the system of punctuation now in vogue, and the likelihood that Shakespeare's manuscript, being intended for practical use, would indicate many of these by way of guidance to the actors. Additional stops were also probably inserted subsequently to the original writing of the manuscript to obviate difficulties as they arose in practice. It is not necessary to support this position by putting in a claim for an invariable and universal system. It is sufficient if it can be shewn that, due allowance being made for a few misprints, Shakespeare's punctuation is based—as might perhaps indeed have been expected—upon intelligent principles.

## APPENDIX B.

"Making the Greene one, Red" (*Macbeth* II. ii. 64) may be regarded as a most interesting example of Paton's theory of emphasis capitals. Emphasis on the word "one" was required to be indicated, but the method of capital letters was exhausted by their use in the case of the words "Greene" and "Red." "Greene One Red" would have been suicidal, for it would have suggested exactly the same emphasis on each word and not have sufficiently marked the contrast between "Greene" and "Red," to avoid prejudicing which the method was adopted of placing a comma after "one" to show that "one" was to be emphasised by dwelling upon it, while "Greene" and "Red" were to receive their emphasis from the tone of delivery.

## APPENDIX C.

## Ductus Scriptarum Literarum.

It has been noticed that certain manuscript forms of the letters "a" "e" and "o" in Shakespeare's time were easily indistinguishable, and we have also found that "u" in print may represent "r" in manuscript (see on III. v. 14). I have long been of opinion that in dealing with Shakespeare's text sufficient attention has not been given to the form of the written, as distinguished from that of the printed, letter. Let us now see how far the results arrived at may help us in the case of such a hitherto irreducible puzzle as we find in *The Merry Wives of Windsor* II. i. 227, where the Folio reads, "will you go An-heires"? If we take the first "e" as representing "a" and "r" as representing "u", with the likelihood that an "i" may have accidentally found its way to the type compartment allocated to "l", and the further possibility (though this is not essential) that part of the initial stroke of the letter "h" was mistaken for a hyphen (see one of the signatures to Shakespeare's will), we may well conjecture that the manuscript presented to the printer "will you go an halues," the "u", of course being the modern "v." "An" will thus be the prepositional "a" before a word beginning with "h," and the capital letter may be used in order to distinguish it from the article (compare *Romeo and Juliet* I. i. 1) Now Ford has just promised the Host "a pottle of burn'd sacke" in return for his connivance, and what more natural than that the latter should turn to Shallow and invite him to go "an halves," *i.e.* to share the said pottle with him? Shallow replies "Have with you," a form of acceptance which he uses for the sake of the play upon the words "have" and "halves," a parallel instance of which is to be found in *The Taming of the Shrew* V. ii. 79, "Ile have no halves: Ile beare it all myselfe."

## APPENDIX D.

The use of the word "condemning" in V. ii. 100, in the sense of "demonstrating the inferiority of," suggests a solution of the much discussed line in *Othello* I. i.

"( A Fellow almost damn'd in a faire Wife) "

which may mean either that Cassio's qualifications for the post of lieutenant were inferior even to those of a fair wife (*Desdemona*); or that *Othello's* choice of Cassio as his lieutenant was almost more exceptionable than his choice of a fair wife (*Desdemona*).

## ADDENDA.

To Note on III. v. 14. The passage in Troilus and Cressida referred to is given in the Oxford Edition as follows:—

nor the remainder viands  
We do not throw in unrespective sink  
Because we now are full.

"Sink" is Delius' conjecture, the reading usually adopted being "sieve." But it is submitted that neither can stand for a moment in preference to "fire" or "flame." The Folio misprints "~~same~~" for the latter word.

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To Note on III. xi. 113.

To publicke eare, spoke scantly of me, (III. iv. 5)  
That Lepidus of the Triumpherate, should be depos'd,  
(III. vi. 28)

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